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The Twin Cities at
peak St. Patrick's Day
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CHRIS JUHN

THE STAT SHEET

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\$80 million

Amount Minnesota will lose
in public health funding, slashing
childhood immunization and
infectious disease programs.

500%

Amount insurers will be able to legally
jack the rates of older Minnesotans
when compared to younger ones.

\$207,000

Tax deduction someone making
\$3.9 million or more will receive
to offset their health care policy.

7

Number of weekend getaways President
Trump has taken in his first two months
in office. Cost: \$21 million.

WHITE MAN'S FEAR

IN 2008, GUN SALES skyrocketed over rumors
of martial law and the certainty that a new
president would be coming to take our guns.
Because that's what black presidents always do.

While the number of gun-owning U.S.
households actually declined, those with guns
began an eight-year stockpiling. There are
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But following November's election of a new
orange president, sales have plummeted by
40 percent. The upside: He's only coming to
take our health insurance.

**"If you have teachers
and students going
around trying
to silence the
opposition, then it's
not democracy. It's
the one thing that has
always embarrassed
me about liberals."**

Reader Brennan Whalen responds to "Out-
numbered and 'threatened,' some conserva-
tives are leaving St. Olaf College," at citypages.com

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AT CITYPAGES.COM

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and a judge says yes

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Outnumbered and 'threatened,'
some conservatives are leaving
ST. OLAF COLLEGE

BILLIONAIRE PARTNERS in
thriving corporation seek
free labor for annual party

LAND OF THE FEARFUL

Trump's crackdown has led to wild rumors of immigration raids

As immigration agents do their regular work in sanctuary cities on edge over the White House's policies, their presence has been subject to speculation and suspicion.

Last month, ICE agents spotted on Lake Street kicked off volleys of Facebook warnings of a crackdown that wasn't happening. On March 8, two arrests that occurred near a daycare fueled accusations that ICE was targeting peaceable parents.

In an email sent after the arrests, the Rev. Kevin McDonough of Incarnation Catholic Church in Minneapolis wrote, "We are just learning now that the Immigration and Customs Enforcement people set up a net around a daycare on Lake Street Wednesday morning. Before 7 a.m. they grabbed enough undocumented people to fill two vans."

ICE gave a very different version of events. Spokesman Shawn Neudauer said agents were trying to find a known illegal immigrant

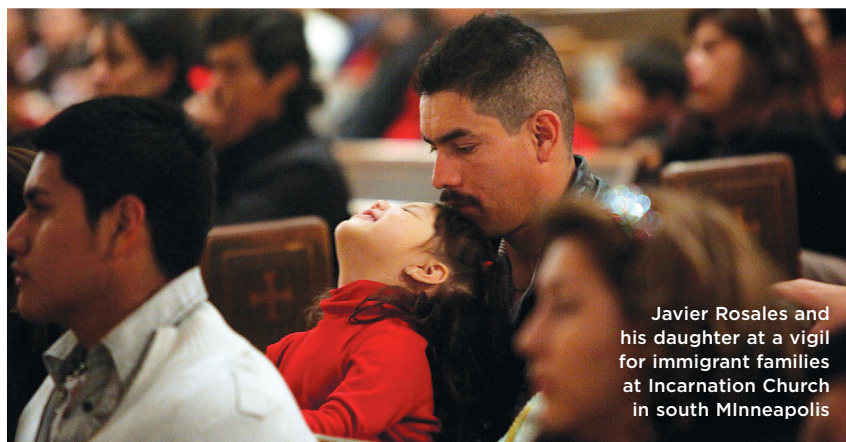
with a criminal record when a man backed his car into one of their parked vehicles. An officer questioned the driver, who admitted he was in the United States illegally.

The officer arrested the man. But before he was taken away, the man asked if he could pick up his passport and drop his keys off at a nearby house. The officer agreed.

After they parked in front of the house that the detainee pointed out, another car carrying a husband and wife and their 8-year-old son pulled up to the officers.

The wife, "without any provocation," started yelling at officers, while the husband "kept moving the gear shift from park to drive while the officers were on foot around the vehicle," Neudauer said.

After questioning, officers arrested the husband and released the wife, who was several months pregnant. The husband was later found to have committed no crimes in the U.S. besides illegal entry, but he did



Javier Rosales and his daughter at a vigil for immigrant families at Incarnation Church in south Minneapolis

RENEE JONES SCHNEIDER, STAR TRIBUNE

omit having been deported once before.

"Honestly, had she had been cool about it, had she just said, 'Yeah, we're here to drop our son off at his daycare provider,' I think the officers probably would have just left. We don't do enforcement at sensitive locations like a daycare or a school or a church," Neudauer said.

He also said ICE didn't know they were working near a daycare, which is unlicensed.

Last week, Rev. McDonough clarified his initial statements. "It does not appear to be true (as I thought) that ICE 'put up a

net' around a daycare," he wrote. "Rather, ICE personnel were seizing a person in a nearby home. Our friends had the bad luck to pull up very close to the ICE vehicle as [the husband] and his wife were getting ready to drop off a child at an informal babysitting-home. I understand that the ICE people had just had a tense confrontation in making the planned seizure. That tension seems to have carried over."

McDonough said that the stress of the arrest caused the woman to lose her baby.

—SUSAN DU

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Hunger Games

While Wayne Kostroski's charity thrives, his workers complain of poor wages and anti-union harassment



Mike Mullen

People don't just like Wayne Kostroski. They admire him.

Midway through a successful career as an owner of popular restaurants like Tejas, Goodfellow's, and Figlio's, Kostroski caught the philanthropy bug. During the 1992 Super Bowl in Minneapolis, he organized a fundraiser, inviting some of the best chefs in the country to throw a wine-and-dine benefit, with the money going toward alleviating hunger.

"Taste of the NFL" was born. On the eve of this year's Super Bowl in Houston, Kostroski hosted his 26th star-laden gala, featuring Olympic heroes Carl Lewis and Simone Biles, the reigning Miss America, and a roster of NFL players.

These days, Kostroski's lauded Twin Cities restaurants are closed, but his charity keeps him rubbing elbows with celebrity chefs like Bobby Flay.

He's also owner of Franklin Street Bakery, which operates 24 hours a day, warming buns and loaves that'll be loaded onto Sysco and US Foods trucks and re-sold in 17 states.

Business is humming along, though not every baker feels like whistling while she works. Last spring, workers reached out to the Bakery, Confectionary, Tobacco Workers and Grain Millers union. Some believe they're underpaid and say they get just six paid days off all year.

Not long after, Rosa Baires, who'd signed a petition in favor of unionizing, took time away from work to attend an ex-husband's funeral. When she reported back, Baires was told the bakery no longer needed her. Maria Mendiola claims she was fired for "poor job attendance," though she said employees

who hadn't signed a unionizing petition "are not receiving similar discipline."

These were among about 50 alleged violations filed with the National Labor Relations Board (NLRB). Some workers said they'd been interrogated about their union support and felt threatened.

Through the NLRB, the two sides reached an agreement. Baires and Mendiola will receive about \$7,400 and \$12,600 in back pay, respectively, and can re-apply for their jobs.

The bakery also agreed to a raft of concessions: Management will not "make it appear we are watching out for your union activities" or make workers speak English to convince employees to stop talking about unions. Managers pledged not to call anyone a "rabble rouser" or a "liar" for organizing.

The irony of Kostroski's nonprofit venture and his for-profit behavior is not lost on workers. On February 4, the same day Kostroski threw his Taste of the NFL event in Houston, employees and activists held a "Taste of Justice" rally for their cause.

Kostroski is "flabbergasted" that anyone would conflate his good work with the Taste of the NFL and his bakery business.

He claims the NLRB settlement is full of "inaccuracies," though he won't say what they are. But a review of tax documents reveals Kostroski's nonprofit and his private interests are not all that separate.

Year after year, Taste of the NFL has devoted a significant chunk of its expenses to Cuisine Concepts, Kostroski's privately co-owned company, which "manages operations for Taste of the NFL." Nonprofit experts say funneling charity money to its leader's private business raises a red flag.

"Best practices is to avoid those kinds of circumstances," says Jon Pratt, director of the Minnesota Council of Nonprofits.

"Ideally," says Kate Barr, director of the Nonprofits Assistance Fund, "there would be an absolute wall" between a charity CEO and the awarding of money to his own company. At the least, it should only be made by fully informed board members.

Frank Supovitz has been a Taste of the NFL board member since 2005, but he hasn't heard any discussion of spending money with Kostroski's company.

"I'm not sure that that's true," he says. "If it is, I'm not aware of it."

Supovitz volunteers his time with Taste of the NFL, and says Kostroski "volunteers a heck of a lot of his time."

According to Kostroski, Taste of the NFL operates under "an agreement" made by the board 15 years ago to "cover the expenses that we volunteer, myself, my business partners, a number of other people, to have Taste of the NFL be able to raise money. And it's all given away."

Not quite all of it. From 2010 through 2014, the last year tax returns are publicly available, Taste of the NFL spent \$954,000 with Cuisine Concepts, Kostroski's company. More than \$1 million went toward marketing and "event planning." Another \$400,000 went toward "entertainment," and around \$1.1 million was spent on "travel."

The charity's efforts, including at these lavish events, have raised more than \$14 million over those years, and it's doled out a lot. The biggest recipient on its 2014 taxes is St. Mary's Food Bank of Phoenix, which got \$155,000 — about \$5,000 less than was

spent with Cuisine Concepts.

That year, Taste of the NFL gave out \$893,000 in grants, and spent another \$840,000 on "management," marketing, event planning, "office expenses," advertising, and "travel" (\$266,000 in 12 months).

That ratio risks a bad grade from the sticklers at Charity Watch, who start handing out C-minuses when charities devote 45 percent or more of their outlay to "overhead."

Kostroski won't explain those costs, preferring to lambast a reporter for writing about them in the first place.

He contends he hasn't "taken a dime personally" from Taste of the NFL, which has "fed millions of people over the last 27 years."

At one point, Kostroski warned, "be careful what you print," adding, "you better check all your facts."

Here's one we can both agree on: Next year, a big, beautiful party will be held somewhere near U.S. Bank Stadium. A lot of money will be spent. Even more will be raised. A good chunk will go to food shelves.

And the workers at Franklin Street Bakery will only hope they never need such charity. 

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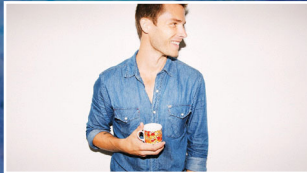
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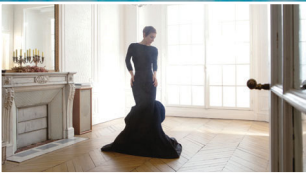
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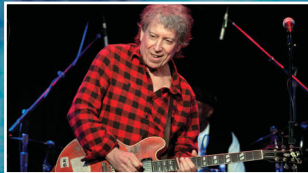
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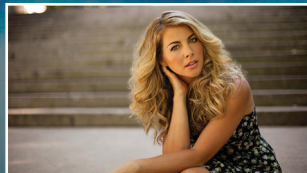
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Classroom Confessions

An exceedingly honest (and slightly unprofessional) love letter to teaching

BY TOM RADEMACHER

I started teaching 11 years ago, walking out of a college experience filled with hobbies like reading horrible found poems about tragic events. I landed my dream job in my first year, teaching at an arts magnet school full of weird kids with brilliant brains.

I'd spent years writing essays no one would read and probing research that would never help me to get there, working and reflecting and dreaming of all the ways I was going to be one of *those* teachers: the natural and inspiring who wore stylish sport coats, whose classroom was a sacred space of literature, of rebellion, of learning.

But nobody told me how hard it was going to be. The truth is, teaching is a goddamn shit-show, a goddamn glorious shit-show, even when it nearly kills you.

So I wrote this book, *It Won't Be Easy: An Exceedingly Honest (and Slightly Unprofessional) Love Letter to Teaching*, coming out April 25 on the University of Minnesota Press. It's the book I wish someone had handed me when I was starting. Or maybe that time in my third year when I almost quit. Or the time that kid threatened to shoot me.

The stories below are excerpts, picked to highlight just how hard it can be, and just how incredibly worth it teaching is.

THE THREAT AGAINST ME

On Monday night I was sitting on my couch and watching some game. It was late and well past my bedtime when I got a call from my principal. He told me there had been a gun threat against the school. My name was mentioned.

I hung up, opened another beer, went back to the game. My team won, so all things considered, it was a pretty good night.

On Tuesday, they gathered staff and told everyone about the threat. The teachers who knew I was the target gave me weird looks throughout the meeting. They wanted to know about armed security and locked doors. When the meeting ended, I went down the block and bought myself a cookie. It was pretty good, still a little warm.

On Friday, my principal said I had to decide if I wanted to press charges or not. I didn't.

He said I should read the email with the threat against me. It was pretty specific about the bullet caliber that was being

LUCY HAWTHORNE

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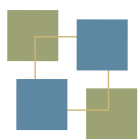
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wished through my skull. The student said something about how it would be awesome if I got shot in the head.

My principal asked me what I thought. I told him I disagreed and thought it would not be awesome at all if I got shot in the head. I left then, because it was lunchtime, and I had pizza. Also, I struggled to breathe and thought it would be a good day to go home and lie down, but I didn't.

No matter how much I liked to pretend

Kids leaving without asking to go to the bathroom.

Chill out? This is the goddamn apocalypse!

I probably hit 60 miles an hour before I left the parking lot. My colleagues questioned, legitimately, whether or not I'd be back the next day.

I made it home. I had ice cream, then whiskey, then ice cream. (I'm going to go ahead and name that a Teacher Sandwich.)

TEACHING IS A GODDAMN GLORIOUS SHIT-SHOW, EVEN WHEN IT NEARLY KILLS YOU.

it wasn't a big deal, how much I tried to invalidate the threat, the intention of the student, and the ability of the student to carry out that threat, I was sincerely fucked with.

On the same day the student made the original threat, he also said in a meeting that I was one of his favorite teachers, a "chill" guy. A week later, that student, banned from the premises, sent me a Facebook friend request.

I've felt things like this before. Since we're all filled with so much sloppy human emotion, and since school has us often careening off walls and into each other like a pinball machine with a few hundred balls going at once, things go wrong.

There are times that people hate you, or at least act very convincingly like they hate you. You may find out because things are posted online, or a complaint is made, or, most often, because a student is looking you dead in the face and tells you they hate you. It doesn't feel awesome.

ICE CREAM, WHISKEY,
ICE CREAM

When school gets hard, more and more teachers seem to be sick, which means more sub jobs than subs, which means school gets even harder.

One time, this meant combining my class with another for three days. I was left, woefully outnumbered, to do my best.

The kids weren't really that bad. The kids were kids, middle schoolers who talked a little too much and didn't always stay on topic. And I could not handle it.

My armor did not last three days. My armor did not last past lunch. By the third day, I quit. There was nothing, nothing in the world that was worth putting up with the awful things about teaching.

What pushed me over? A kid told me to "chill out." Chill out? Did he see what I was going through? Kids who forgot their pencil again. Kids talking during the movie.

I told my wife about all the awful things that happened that day, and she did her best to not make a face that said, "That doesn't really seem like that big of a deal," which made me think about how maybe some of those things weren't a big deal.

The next day at school, a student found me in the hallway and handed me a wristband that said "Rad" on it. She found it at the bus stop. As I walked into class, a student saw it and asked where I got it. "Jess found it at the bus stop."

"A bus stop? Dude, gross. It probably has hooker spit all over it."

I don't appreciate the disparaging of sex workers, but something about the specificity and the surprise of hearing the phrase "hooker spit" made me completely lose it. In a good way.

Because kids are amazing and awful and hilarious. I know that. And I forget that. And they remind me. And then I'm back in.

YOUR BACKPACK
SMELLS LIKE PHISH

When I taught eighth grade, I often organized the graduation celebration. There was an hour-long arts performance, speeches, diplomas. There was a choir, a band, an orchestra. There was a reception with cake, powdered lemonade in giant orange coolers, three million pictures, and seven million side hugs. There was honest-to-god sobbing.

In exchange for organizing, I was often allowed the privilege of avoiding some end-of-the-year stuff I'd rather not do, like watch musicals. I have never watched a musical — performed by kids or adults — and not wanted it to end.

So near the end of one year, the students were staging the modern retelling of some story I didn't care about anyway. I got to sit in the hallway.

As I was herding kids into the theater, I grabbed a couple of backpacks, backpacks being the harbingers of hot Cheetos and



LUCY HAWTHORNE

cell phones and all other things that get in the way of sincere art.

I sat on the floor with a laptop and started some comparison sheet-cake shopping for the graduation. I noticed a distinct smell coming from the backpack next to me. The smell, most familiar from my days going to Phish shows (I don't want to talk about it), and from the moments just before my friend got kicked out of our freshman dorm (he'd rather I not talk about it), was unmistakably illegal.

I grabbed the bag and went to the office. "I'm about to find some weed," I told our assistant principal, "and I'd rather not find it alone."

Weed was found, and the student was retrieved from the play. Bringing the bag to the office removed me from responsibility, which was nice, but also removed me from control over what happened next.

While sitting in the office, the student was grilled (with real, actual anger and scariness) by an administrator who seemed intent on cracking a drug ring that did not exist. She kept signaling me to join in on the berating, and I tried to speak up in defense of the kid. Way too late.

The cops were called and they did some more scary yelling. The kid was sent home. He would not be allowed back in our building. Ever.

We were three weeks from the end of school. This student would simply be considered finished with middle school and sent on his way. He would not be welcome for graduation, for the final dance, for any of the final arts performances.

Other teachers and I threw fits, tried to at least let the kid at come to the graduation. Nope. As a fruitless show of protest, we read his name at graduation after being told not to.

It was bullshit. And I felt like it was my fault.

I'm still not sure what I should have done differently. For a moment, I thought it would have been relatively amusing to take the weed and flush it, but not say a word. He would know I knew, and I would

The smell coming from the backpack was unmistakably illegal.

know he knew that I knew, but we would leave it at that. I'm pretty sure I could get fired for that, though, and also pretty sure I should be fired for that, so it's a less-than-perfect option.

I thought about different administrators I could have taken the bag to, people who may have handled it differently, or ways I could have tried to keep the cops out of it. I could have just ignored it.

I'm not sure what's right. I'm not sure what I would do now. My best guess is that I would just let it go.

SOMETIMES "BITCH"
IS THE RIGHT ANSWER

"Bitch." This was the intro to the term *dehumanization* for my 10th graders.

We were reading a short story by Chimamanda Ngozi Adichie about two women, a Christian and a Muslim, trapped in a room during a religious riot. Dehumanization is the type of concept that takes months to really land with students. I wanted the kids to kick around the idea of humanity, of what it means to be recognized as fully human, and the way that humanity can be minimized, dismissed, or removed. It is many big thoughts.

After giving a very simple definition of *dehumanization*, I opened the floor for examples.

"The Holocaust."

Yep. That's always the first example. It gives me a chance to say my thing, which is, "No human has ever purposely hurt another human." Which is to say, for any of the harms in human history to have occurred, someone had to be viewed as less than human.

It's something I throw out over and over, because I think it's the smartest thing I say. Then there's a pause. "Bitch."

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Bitch is almost always the second example students come up with. Their why is almost always the same too: “Because it means female dog.” (See? Because dogs aren’t human.)

I often let kids kick and claw their way through *bitch* for a while. They figure out that when someone is called a bitch, it really has nothing to do with dogs. And they come with some really interesting definitions.

One group arrived at “an un-ideal woman.” Another expanded that to “an un-ideal person of your gender,” which is kick-a-chair insightful. This year a student said, “A woman who isn’t acting like a man

THE SHEER TONNAGE OF EMOTIONAL MOMENTUM OF A TEENAGER IS DIFFICULT TO MANEUVER QUICKLY.

wants her to.”

Bam. Kids are smart.

But those come at the ends of long conversations. On this day the conversation took a sharp turn, into the “I don’t think people should be offended by that” discussion. That line is often pushed by a person sitting in privilege, and is a necessary piece in unearthing the difference between speaking to people and speaking for people.

But when it’s said by someone named something like Jiggy or Boff — someone you’d call the sidekick in an ‘80s movie — I didn’t feel like I had that kind of time. So I did something dumb.

This student, sure of his world-dominating brilliance in a way males often seem to be (cough-me-cough), began to speak for the women in the room, explaining that they shouldn’t be offended by the word *bitch*.

Another student, Liz, fierce and well-armed in a way that females have to be (though never are in the movies that dudes like Jiggy are in), let him have it, calling him out on his privilege, on the misogyny implicit in a man telling women what they should think and why.

“You both have good points,” I said, “and both should listen to each other, and I totally get how it seems like the intent of what you say should matter and be important, and there are totally situations where *bitch* is used where it is acceptable, and a really

nuanced conversation about this would allow for our ability to see things differently, and really all this needs to be later, later, and we’ll get there, I promise, but we can’t get there now, but sometime, for sure, we’ll get there.”

So essentially I said: “Wordsy words words, boys get to say what they want, angry girls get shut down, I’m important, blahblahblah, look at my stupid sport coat.”

I know all this because Liz and I both calmed down enough to talk in the hallway. “You’re supposed to be the teacher who doesn’t do that and you did that,” she said. “You were silencing my justifiable anger in favor of the comfort of the kid who just said a bunch of offensive shit.”

She was super right, and I was being an asshole. I let her know by saying, “You’re super right, and I’m being an asshole.”

Sometimes I swear at school and nothing bursts into flames.

It turned out that Liz had seen a lot of things along the way, things I had screwed up, things that had centered male voices in the room and allowed some pretty awful things to be said in the name of honoring perspectives.

She had let a lot of them slide, or rather swallowed them and let me keep thinking I was being super great when I was really perpetuating a lot of stuff I thought I was working against. I was the best bet she had during her day, and she had been burned.

She let it all out there in the hallway. She cut me off at the knees and told me that I thought I had this radically social justice classroom when, really, I just used the words a lot.

Then she said, “Okay. Thanks for listening to that,” and left.

THE GATORADE THREATENS US ALL

One year, my school went through renovations in the “looks like a nice hotel” range. We were very protective of our pretty new space, and there was no confusion that teachers were to be held personally (and spiritually) responsible for any stains that might develop in the course of housing hundreds of teenage bright ideas.

So it was that I reacted strongly to a student bringing (gasp!) and opening (gasp! gasp!) an energy drink (ick, but whatever!) in my class.

If I remember correctly, I walked up to him, snatched the drink from his hand, and told him I’d be throwing it out as soon as I could find a trash can. (It’s the little things that get missed in renovations.)

His response was stronger than my response and involved some very gracious (if strongly delivered) invitations to a power battle along the lines of, “No you fucking won’t.”

So, you know, things were going great. We went back and forth in front of the

class for two or three comments before the first day of teacher school training kicked into gear, and I thought that, just maybe kinda, it was a bad idea to be doing this in front of an entire classroom.

I told the student to wait for me outside, and he offered another gracious, tempting invitation: "I'll just go to the office."

I hate sending kids to the office. In the moment, I had trouble remembering why I hate sending kids to the office. Doing so would have meant the end of a conflict, a quieter classroom, and an angry student who was someone else's problem.

Then I remembered, for all those reasons, and for the fact that it sets up a really screwy power-discipline dynamic that I don't like, I don't send kids to the office unless violence is involved or threatened.

He stood in the hallway for the minute it took me to get the class directed on whatever we were working on next, and holy shit, you should've seen that kid's face by the time I got out there.

Had I been seeing straight, I would've seen a hundred interactions like this written on this kid's face. I would have seen a history as a black male in schools full of teachers who didn't trust and respect him in the automatic way they do the white girls.

He was equal parts entirely unsurprised and furious and humiliated. Had I been seeing straight, I would have recognized that. But in that moment, and with that kid, and on that day, I made it all about me.

My half-yelling at a kid who wanted to punch me or cry or both started with my telling him all the ways that he was wrong. At some point, I'm pretty sure I pointed to a couch and said that it was worth \$3,000, and pointed to myself and said, "It's my job to make sure that couch is this nice next year and five years from now." Right, because *that's* my job.

I said the phrase, "We have a school to run here." Jesus.

Thank god I said that bullshit phrase. The bullshittiness of it snapped me out of the tirade I was on, reminded me that it was not in fact my job to protect furniture or to run the school, and most especially, it was not my job to make this kid feel awful.

So I stopped. I took a breath. I apologized.

You should've seen this kid's face. I apologized for yelling, for attacking, and I apologized for not giving myself a chance to listen. I asked what was getting him so upset, what got him so upset in the classroom.

It took a few minutes to bring him along on my sudden change of direction. The sheer tonnage of emotional momentum of a teenager is difficult to maneuver quickly. I made him sure that I wanted to really



LUCY HAWTHORNE

Whiskey and ice cream,
the Teacher Sandwich

hear what he had to say, made him sure that I wasn't looking for another angle to yell at him.

He told me I embarrassed him. Of course I did, and of course I didn't realize it.

Of course it was embarrassing to sit in class and have a teacher come and take a drink away from you, rub in the fact that there was nothing he could do about it, make a fantastic display of who was powerful and who was not. What is more stupid-teachery than passing judgment or punishment on someone without giving them a chance to talk?

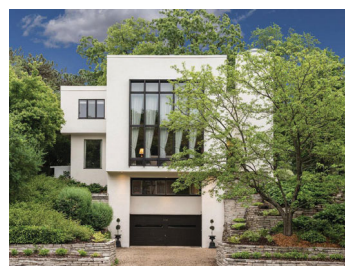
This was my first year in high school, and it didn't occur to me that the tough-looking black boy could be humiliated by some little thing (because of my own shitty anti-blackness, really, and some idea deep in my head — backed up by a bunch of research — that white people consider black people less able to feel pain). All these things fed that moment, and it's hard as hell to admit it, and recognizing it doesn't make it a single bit better or more excusable.

It didn't occur to me that thousands and thousands of these little humiliations were what made this boy try to look and act tough. I knew these things, but knowing them at a workshop and using them in the hallway when someone told you to fuck off are two different things.

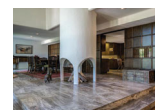
Teaching well is a whole lot of thinking, and then thinking, and then getting it wrong, and then reflecting, and then trying again. As a general rule, I make fewer mistakes when I remember that kids are people.

He talked about how he felt in the classroom when I took his drink away, when I

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talked to him like he was an awful kid for having a drink. I listened. I apologized for specific steps along the way so he knew I was serious (because “I’m sorry you’re upset” never cuts it).

I talked about a lot of good things I had seen from him that went by without comment the first time. He listened. He came back from the brink, and so did I. We left it somewhere around the neighborhood of, “Huh, that wasn’t the best. Let’s not do that again.”

From that point forward, he went from a D to an A student, and I never had a single problem with him. In fact, he went on to be president of three colleges at once and discovered a hidden city of unicorns during a hospital-building charity trip to a continent he discovered.

No. Not really. But most books and stories from people who have left teaching follow a pretty similar and ridiculous structure: (1) student is failing or struggling in some giant way and usually their parent has, like, been eaten by wolves or something on the kid’s birthday; (2) teacher says the exact right thing to the student; (3) student is all the way better forever and ever; 4) teacher never makes a mistake again.

Actually, we had some problems here and there during the rest of the year, but nothing we couldn’t handle. He knew I respected him. I really respected him. I got respect back, and when I really needed to, I could get him to try harder on a paper or help another kid out.

He was a 5 to 10 percent better student for me. I was a 5 to 10 percent better teacher for him. Better is better than worse.

I QUIT, AGAIN

I quit last week. I didn’t quit the time I had to break up three fights in one day. Nor the time a parent called to tell me she wasn’t sure her kid had learned anything in my class. Nor the time that one guy I worked with sent me a three-page email about all the things he thought I was doing wrong. Nor any of the next 20 times that same guy sent essentially that same email. Nor the time I switched to a new school and that same guy contacted a coworker to tell her to make my life hell that year. Nope. Kept wanting to quit, didn’t quit.

Every time I’m about to quit, something amazing happens. Every time I’m so close to finding anything else to do all day, a student shows me why I need to stay.

Last Tuesday, I was as close to quitting as I’ve ever been. I spent my prep hour updating my resume and scrolling through job listings for any job that would let me pee when I needed to.

On Wednesday, I was reading an article with my class (“From Lynching Photos to Michael Brown’s Body: Commodifying Black Death”). At the end of the day one of my students took over our room.

For 20 minutes, this student spoke truth

about being a black male, about the fear and assumptions he feels increasingly as he gets older, about his passions to succeed, to “live greatness,” how often he is made to feel like shit, and how often he is told he isn’t shit. He spoke with anger, with pride, with intelligence and hope, and with a broad perspective and understanding of our world.

It was, after a decade of teaching, among the most impressive things I’ve ever heard.

After class, I sat in silence with my student-teacher. One of the most powerful and continual experiences as a teacher is to be really taught. No book, no training, no group has pushed me to grow more than my students have. Nothing has come close to the sense of awe, the inspiration, and the energy they give me.

My job is at the front lines of everything fucked about our country. My students are parts of some of the most at-risk populations in America, are living in systems that work to keep them poor and oppressed. I don’t jump to use words like *oppression*, but, shit, on so many days the word doesn’t seem strong enough.

The truth is that I have gained so much from my students, and often because they are different from me. They make me and my life better.

My students are beautiful, even when they’re being god-awful. My school is a place of such power and inspiration, and also the reason I think too much and sleep too little. A job that isn’t a roller coaster sounds nice, but incomplete.

I’m staying. I’m starting over, ready to learn more and excited to teach again.

I’m not staying because my kids need me. I’m not staying to save anyone. Anyone who thinks they need to save black kids doesn’t know enough black kids, or Native, or Latina/o, or immigrant kids.

I’m staying for the honor of being there as they live greatness, for the honor of supporting when they need it and getting out of the way when they don’t. I’m staying so I can watch them change schools for the better, so I can see what great things the generation of teachers not raised on color blindness can do when they have classrooms, departments, schools all their own.

I’m so tired and so full of energy. I am frustrated and inspired. I’m a teacher, and that is why I teach. ☐

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► *Tom Rademacher will be reading from his book, It Won’t Be Easy, at 7 p.m. on May 9 at Magers & Quinn Booksellers, 3038 Hennepin Ave. S., Minneapolis; 612-822-4611.*

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THE WOMAN BEHIND THE TRAY

Kim Laurent-Lusk reflects on 30 years as a server at the iconic CC Club

Kim Laurent-Lusk:
“I’m the host of the
party at every table.”



LUCY HAWTHORNE

BY JAY GABLER

“I actually got bit by a woman once.”

Kim Laurent-Lusk sits in a booth at the CC Club, drinking a Kona brown ale and reminiscing about her 30 years as a server at the Lyndale Avenue institution. Among the occasional but inevitable confrontations with customers, this one stood out.

“She was a younger woman. She’d had too much to drink, she was probably on drugs. I tried to get her to leave, and in that process she bit my arm. Like, clamped down. Finally I got her contained and down on the floor; one of the other servers came over, and I said, ‘Just get her out of here.’ I went up the bar, and I was shaking. I said, ‘Can I have the

rail vodka?’ I just put that vodka right on the bite to disinfect it. Then, I went back to work.”

Slinging booze at the CC Club is not for the faint of heart — but it’s not for the small of heart, either. There have been “way more good people than bad,” says Laurent-Lusk. “There have been so many marriages out of this bar, it would blow your mind. I came here on my wedding night! My wedding was down at the VFW, and there was a parade all the way down from the VFW to the CC Club, me walking in my wedding dress.”

To celebrate Laurent-Lusk’s three decades of service, the bar is throwing an anniversary party on Sunday, April 30, with free appetizers and “all kinds of drink specials” starting at 6 p.m. It has to start that early, she says, “because there’ll be old-schoolers who’ll want to

come in early, and then there’ll be the friends of mine and industry people who will come in late.”

First, though, Laurent-Lusk is taking a few weeks off for a hip replacement — her second. The work has taken a physical toll, but Laurent-Lusk loves it too much to stop. Now 56, she walks her territory with a relaxed but purposeful gait. Her short red hair can be seen bobbing among the venue’s gen-X stalwarts and a new generation of young patrons seeking an oasis of authenticity in the rapidly gentrifying neighborhood.

“Places are just becoming so cafeteria-looking,” Laurent-Lusk said. “Lights are too bright. When people want to go to a bar, they just want to go to a bar. They want it to be dark, they want it to be comfortable, they want there to be music, they want friendly interaction.

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There’s not a lot of places set up like that any more.”

The CC Club has been attracting neighborhood newcomers since long before they were living in buildings with names like Lime, Blue, and Elan. “Everybody that came here back in the day,” remembers Laurent-Lusk, “came from the suburbs! It’s the same thing that’s happening [today]. They want a place that’s not so generic. They want a place that’s their community.”

Laurent-Lusk herself was a kid from the suburbs: Bloomington, to be exact. She moved to Uptown in 1979, and inevitably



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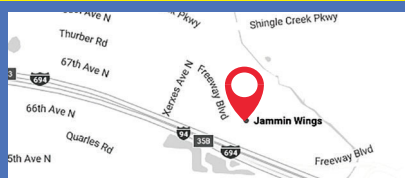
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found herself hanging out at the CC Club. In 1987, a job opened up and she made the move to the CC from Williams — a venue then serving as both a restaurant and a comedy club, where she rubbed elbows with the likes of Tom Arnold and Lizz Winstead.

The drink preferences there, Laurent-Lusk remembers, were a little different. When CC Club co-owner Matt Chamernick asked if she had experience serving liquor, she said, “If you think that serving White Russians is cocktailing, then I’ve got experience.”

The ‘80s-era CC Club has since become legendary as a hangout for local musicians, but Laurent-Lusk says that as a young woman, she was more inclined to go to dance nights and national shows in First Ave’s Main-room than to hang out at the Entry and catch local bands. “I never understood [that] there was such an active local music scene, until they became my friends.”

She’s served Paul Westerberg — whose Replacements song “Here Comes a Regular” is generally assumed to have been inspired by the CC — a few times, and said he was “amazing, always very polite.” The list goes on: “Gear Daddies. Run Westy Run. Soul Asylum. The Clams. Swingin’ Teens. Babes in Toyland. Too many bands to name.”

Over the years, though, the buzz faded and the crowds dwindled. Before the French Meadow bought the CC Club in 2013, Laurent-Lusk remembers, the empty booths “got pretty scary.” Laurent-Lusk credits French Meadow owner Lynn Gordon with making some much-needed upgrades while not changing the bar’s essential character.

“She got letters and emails from all over the country,” says Laurent-Lusk, “saying, don’t change it. She said, ‘Okay, we’re going to leave it just the way it is,’ and that must have been a struggle for her, because financially, we were in a bad spot. We needed a lot of repairs. It cost them a fortune, but they had faith that it would turn around.”

Now the bar is bumping again, and Laurent-Lusk has been pleased to see the clientele diversify. “It’s still predominantly white, but not as much as it used to be,” she said. “I think that comes from the hip-hop scene, and I’m really happy

about that. Hip-hop is a really big part of this bar now.”

The CC Club is known today for its smoker-friendly patio, but before the 2007 smoking ban, the whole bar used to be that way, Laurent-Lusk remembered. “Three ashtrays on every table. One night we decided that we would count all the empty packs that people left. It was 150, and that doesn’t count all the cigarette packs that walked out of here.”

The bar’s received plenty of local and national media coverage over the years, and there’s a steady stream of tourists who make their way to the storied watering hole — but as celebrity sightings go, the CC hasn’t had anything as big as Lady

Gaga’s 2010 visit to the Turf Club. Laurent-Lusk says she’s impressed enough when ever rapper Sean Daley walks in. “He has a lot of charisma! I go to every Atmosphere show I can.”

Serving hasn’t been the only career for Laurent-Lusk in the past 30 years. “I never

intended to stay,” she said. “I’ve always been working on other things. I managed a band [Pennyroyal], I’ve been a flight attendant, I’ve booked shows.”

Beyond the economic incentives to stay, says Laurent-Lusk, “it just feels good” to be a CC Club server. “It’s hard work, but if I left, I think I’d really miss it.”

While efficiency in taking and delivering orders is still the bottom line, Laurent-Lusk says to be successful as a CC Club server, you have to understand where you are. When you’re rattling off the pitcher specials beneath the bar’s iconic brown shingles, you’re part of something bigger.

“I like to be part of the experience,” she said. “I like to make friends. I care about people. I enjoy them — for the most part. I’m the host of the party at every table, and that’s how I’ve always looked at being in the bar industry.”

Initially, Laurent-Lusk dismissed her co-workers’ suggestions that the bar should celebrate her anniversary of employment — she thought they should wait until she retires, someday.

“They said, ‘Well, where are you going?’ I said, ‘I don’t know. How long do you want me to stay, until I’m, like, 60?’ They’re like, ‘Yeah, why not?’ So then that put it in my head: I guess I’m not going for a while, so we might as well have an anniversary party.” ☐

“They want a place that’s not so generic. They want a place that’s their community.”

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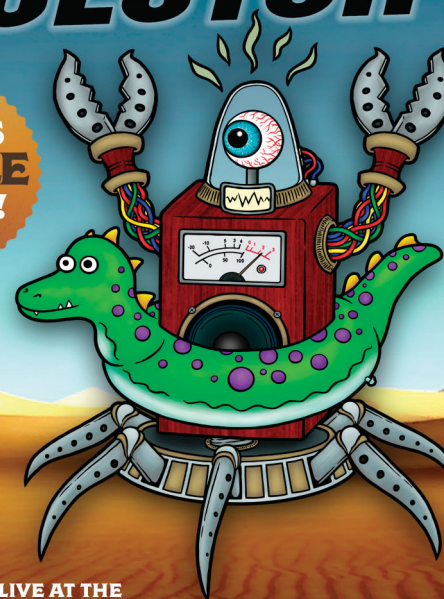


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A LIST

FRIDAY “The Weather Diaries” at ASI **P. 24**

SATURDAY Beer and BBQ at Insight Brewing **P. 24**

SUNDAY Arctic Market offers beer and shopping **P. 24**



“The Weather Diaries” showcases striking fashion from an unforgiving climate.

THE FIFTH DAUGHTERS, 2014, DESIGNER: BIBI CHEMNITZ, © COOPER & GORFER

WEDNESDAY 3.22

BENEFIT

TRIVIA FOR CHEATERS

TURF CLUB

This Wednesday, teams of four will test their trivial knowledge at the Turf Club. There will be 25 questions concerning various topics, all read aloud by host and KARE 11 anchor Jana Shortal. Don't know the answer? That's where the cheating comes in. It will cost you,

however. The event is a benefit for the Mid-Continent Oceanographic Institute, a nonprofit organization that offers tutoring and after-school homework help for youngsters in need. While kids shouldn't cheat, adults at this event will be encouraged to do so, as donations of \$100 or more open up options like receiving the first letter to the answer, being permitted to skip a question, or access to your smart phone for one query. Registration and

more info can be found at www.moi-msp.org/trivia-for-cheaters. 7 p.m. \$5 to watch; teams are requested to raise at least \$100 before the evening (which will be used to cheat, natch). 1601 University Ave. W., St. Paul; 651-647-0486. —JESSICA ARMBRUSTER

COMEDY

MIKE VECCHIONE

RICK BRONSON'S HOUSE OF COMEDY

Many comedians have taken experiences from former jobs and turned them into movies, TV shows, and websites. Mike Vecchione, a criminal justice major in college, has had no such luck. “I haven't figured it out yet,” he says. “If anybody has any ideas, I'll run with them.” Onstage, Vecchione continues to talk about his life, but has taken a different approach. “I've been journaling more because there are so many instances in our lives, if you think about it, in which funny things happen.” Weird things occur everywhere, Vecchione notes. “You just make a note of it: ‘Oh, this weird thing happened at the grocery store today.’ If you write it out, you see all the opportunities that might be funny in there. There's these little instances in your day that I'd overlook if I didn't write them down.” 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

COMEDY

DREW MICHAEL

ACME COMEDY CO.

“In my experience, and given the people I know that have done this for a while, you kind of get the sense that the story is never as cute as you would hope,” says comedian Drew Michael about his entry into standup. “It's rarely, ‘Oh, I was the funniest person.’” Growing up Michael was inwardly focused, primarily due to hearing loss. “The ear doctor recommended hearing aids. I tried them for a little bit, but I didn't

want to be different,” he says, “and I didn't want people to think anything was wrong, so I didn't use them.” About the time he started doing standup he went back to using them. “Those two coincided, and one hand helped the other. The more I would do standup, the more I would be out with people.” That helped improve his human interactions greatly. “It was a learning process. I had to learn social skills and basic things people take for granted, like figuring out how talking to people worked.” 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

THURSDAY 3.23

ART/GALLERY

PAUL SCHMELZER: SIGNIFIER, SIGNED

LAW WARSCHAW GALLERY

For the average autograph hunter, the goal is to get famous people to sign their name on photos, pieces of paper, or paraphernalia. Paul Schmelzer has a different goal. When he approaches Hollywood celebrities, politicians, and athletes, it's not their own name he desires, but his own. Over the years, he has amassed a pretty extensive collection that is, by all accounts, 100 percent unique. There's Yoko Ono, Civil Rights hero U.S. Rep. John Lewis, Sonic Youth's Kim Gordon, and filmmaker Wim Wenders. Through these signatures, Schmelzer has gotten the rich and famous to collaborate with him on his ongoing art project, turning the practice of celebrity worship on its head. The selection reveals Schmelzer's own tastes and, in a way, reflects back at the people he admires in a very simple, human way. These autographs will make up the exhibition “Signifier, Signified” at Macalester College. There will be an opening reception 7 to 9 p.m. Thursday, March 23. Janet Wallace Fine Arts Center, 130 Macalester St., St. Paul; 651-696-6000. **Through March 29** —SHEILA REGAN

CONTINUED ON PAGE 24 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

WEDNESDAY, MARCH 22



PORTUGAL. THE MAN
HDBEENDOE
\$25/7PM/18+

THURSDAY, MARCH 23



RAILROAD EARTH
WINTER TOUR 2017
BILLY STRINGS
\$22.50/\$25/7PM/18+

FRIDAY, MARCH 24



GALACTIC
THE HIP ABDUCTION
\$26/\$28/8PM/18+

SATURDAY, MARCH 25



THE KLITUATION
CELEBRATING WOMEN'S MONTH
COCO & BREEZY,
SHANNON BLOWTORCH,
BDOTCROC, SARAH WHITE,
MANCHITA, MARIA ISA,
LADY MIDNIGHT, THE LIONESS,
VIE BOHEME, K.RAYDIO
\$10/\$12/9:30PM/18+

WEDNESDAY, MARCH 29



SON VOLT
ANDERS PARKER
\$20/7PM/18+

SATURDAY, APRIL 1



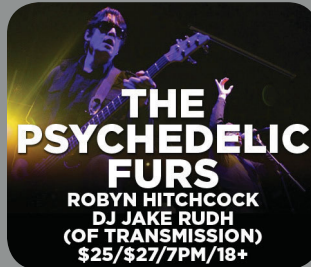
TRANSMISSION: SIXTEEN CANDLES
FT. DJ JAKE RUDH
CELEBRATING 16 YEARS
OF TRANSMISSION AND
47 YEARS OF FIRST AVENUE
\$10/\$12/9PM/18+

SUNDAY, APRIL 2



FOXYGEN
GABRIELLA COHEN
\$16/\$18/7PM/18+

THURSDAY, APRIL 6



THE PSYCHEDELIC FURS
ROBYN HITCHCOCK
DJ JAKE RUDH
(OF TRANSMISSION)
\$25/\$27/7PM/18+

FRIDAY, APRIL 7



ELEPHANT REVIVAL
DEAD HORSES
\$15/8PM/18+

SATURDAY, APRIL 8



MARGO PRICE
COLTER WALL
\$25/8PM/18+

FRIDAY, APRIL 14



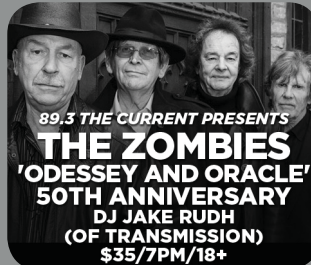
THE BIG WU
25 YEAR ANNIVERSARY CELEBRATION
\$15 EARLY BIRD/\$20/\$25 DOS/\$50 VIP
7PM/18+

SATURDAY, APRIL 15



MANIC FOCUS
THESPVCEAGE
\$15/8PM/18+

MONDAY, APRIL 17



THE ZOMBIES
'ODESSEY AND ORACLE'
50TH ANNIVERSARY
DJ JAKE RUDH
(OF TRANSMISSION)
\$35/7PM/18+

TUESDAY, APRIL 18



THE NEW PORNOGRAPHERS
WAXAHATCHEE
\$33/7PM/18+

WEDNESDAY, APRIL 19



SLEEP
MONO
\$25/9PM/18+

THURSDAY, APRIL 20



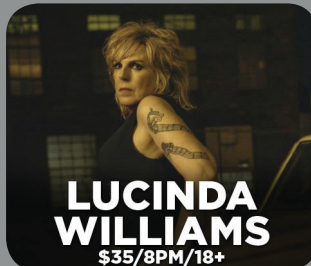
MAYDAY PARADE
'A LESSON IN ROMANTICS'
10TH ANNIVERSARY TOUR
KNUCKLE PUCK, MILESTONES
\$25/5:30PM/ALL AGES

TUESDAY, APRIL 25



SILVER SUN PICKUPS
KIEV
\$28/\$30/7PM/18+

FRIDAY, APRIL 28



LUCINDA WILLIAMS
\$35/8PM/18+

SATURDAY, APRIL 29



AMERICAN FOOTBALL
S. CAREY
AERO FLYNN
\$25/\$27.50/7PM/18+

MONDAY, MAY 1
TUESDAY, MAY 2



VULFPECK
\$20/\$25 DOS/7:30PM/18+

WEDNESDAY, MAY 3



TESTAMENT
SEPULTURA
PRONG
\$25/6PM/18+

FRIDAY, MAY 5



LAURA MARLING
VALLEY QUEEN
\$25/8PM/18+

SATURDAY, MAY 6



GEAR DADDIES
SAM LLANAS
(FORMERLY OF BODEANS)
\$25/8PM/18+

FRIDAY, MAY 12



THE BLACK ANGELS
A PLACE TO BURY STRANGERS
\$20/8PM/18+

SATURDAY, MAY 13



COHEED AND CAMBRIA
NEVERENDER 'GAIBSIV'
THE DEAR HUNTER
\$35/7:30PM/18+

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FT. *OK COMPUTER* PERFORMED BY GUCCI LITTLE PIGGY WITH SPECIAL GUESTS TBA, *IN RAINBOWS* PERFORMED BY THE TEDDY HOLIDAYS, *KID A* PERFORMED BY KID VILLAIN 18+
- 5/20 **TINA AND THE B-SIDES** w/ HIGH UP 18+
- 5/21 **BONOB** w/ FAKEAR 18+
- 5/23 **JUSTIN TOWNES EARLE** w/ THE SADIES 18+
- 5/26 **MICHAEL KIWANUKA** w/ CLOVES ALL AGES
- 6/01 **MARIAN HILL** w/ OPIA 18+
- 6/15 **POKEY LAFARGE** 18+
- 7/03 **MIKE SNOW** w/ KLANGSTOF 18+
- 8/07 **SYLVAN ESSO** w/ FLOCK OF DIMES 18+
- 8/10 **TAKING BACK SUNDAY** w/ EVERY TIME I DIE, ALL GET OUT 18+
- 9/29 **JUDAH & THE LION - GOING TO MARS TOUR** 18+
- 12/01 **MOGWAI** 18+

7TH ST ENTRY

- 3/22 **JAY SOM AND THE COURTNEYS** w/ WETTER 18+
- 3/23 **DANIEL & THE REAL FEELS, AIRPARK, AND LAZY SCORSESE** 18+
- 3/24 **MIRAGE 'GREEN LURE' RELEASE PARTY** w/ SPECIAL GUESTS 18+
- 3/25 **ALEX WILEY - 'STONER SYMPHONY' TOUR**
w/ ELIJAH FHIMA, MIKE DREAMS, DJ RICH LEE 18+
- 3/26 **ORM-D, STONELAW, SOFFTDRUGS, LONEFRONT, AND DJ BACH** 18+
- 3/27 **BEN CAPLAN & THE CASUAL SMOKERS**
w/ GEOFFREY LAMAR WILSON, BRIANNA KOCKA 18+
- 3/28 **CAMERON AVERY** w/ OMAR VELASCO 18+
- 3/29 **NICK HAKIM** w/ RONIHA, JAKE SHERMAN 18+
- 3/30 **COMMUNIST DAUGHTER AND THE DIG** w/ THE CRAK POTS 18+
- 4/01 **NYLON MUSIC TOUR PRESENTS POWERS & JAMES HERSEY**
w/ NICK LENG 18+
- 4/02 **KATE TEMPEST** w/ ANDREW BRODER 18+
- 4/03 **OMNI** w/ BRILLIANT BEAST, SPOOKY GHOST 18+
- 4/04 **COSMONAUTS AND THE MOLOCHS** w/ THE CULT OF LIP 18+
- 4/06 **SALLIE FORD** w/ MOLLY BURCH 18+
- 4/07 **BRUISE VIOLET 'TROPHY WIFE' EP RELEASE SHOW**
w/ CATBATH, SASS, JOE DAVIS AND THE POETIC DIASPORA 18+

TURF CLUB

- 3/22 **TRIVIA FOR CHEATERS A FUNDRAISER FOR MID-CONTINENT OCEANOGRAPHIC INSTITUTE HOSTED BY JANA SHORTAL** 21+
- 3/23 **DIRT TRAIN, THE FONTANELLES, AND HOLY HOOTENANNERS** 21+
- 3/24 **NIGHT MOVES, THE BLACK-EYED SNAKES, AND MIKE MUNSON** 21+
- 3/25 **AMIENSUS, ANTIVERSE, REDSHIFT, AND MUTATION** 21+
- 3/28 **KYLE DUNNIGAN** w/ DAN MOGOL 21+
- 3/29 **THE MAGIC BEANS** w/ YOU ENJOY YOURSELF 21+
- 3/30 **WAX LEAD, ODD DAUGHTERS, ANNEX PANDA, AND HARPER'S JAR** 21+
- 3/31 **MIPSO** w/ TYLER CHILDERS 21+
- 4/01 **MOTHERSHIP AND BLACK PUSSY** w/ THE WOLF COUNCIL 21+
- 4/02 **TUNES TRIVIA** w/ CHRIS KOZA, PETER JESPERSON 21+
- 4/02 **WHAM CITY COMEDY** w/ CHRISTINE FERRERA 21+
- 4/05 **MODERN ENGLISH** w/ DJ JAKE RUDH (TRANSMISSION) 21+
- 4/06 **MERLE HAGGARD TRIBUTE NIGHT** w/ JAKE JONES, JOE HYSSELL, THE FEDERALES, JOHN SWARDSON, DJ TRUCKSTACHE 21+
- 4/07 **GABRIEL AND THE APOCALYPSE** w/ PIRANHA, SPLITDRIVEN 21+

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UPCOMING SHOWS AT OTHER VENUES



WEDNESDAY, MARCH 29
AGNES OBEL
w/ ETHAN GRUSKA
at THE CEDAR
\$20/7PM/ALL AGES



THURSDAY, MARCH 30
THEY.
w/ IshDARR
at FINE LINE
\$20/\$22/\$32.25 RESERVED BALCONY
8PM/18+



TUESDAY, APRIL 4
MINUS THE BEAR
w/ BEACH SLANG, BAYONNE
at FINE LINE
\$22.50/\$25/\$35 RESERVED BALCONY
7PM/18+



WEDNESDAY, APRIL 5
First Avenue and The Cedar present
THAO
(OF THE GET DOWN STAY DOWN)
w/ YOWLER
at THE CEDAR
\$20/7PM/ALL AGES



WEDNESDAY, APRIL 5
SOHN
w/ WILLIAM DOYLE
at TRIPLE ROCK
\$20/7:30PM/18+



WEDNESDAY, APRIL 5
BIG WILD
w/ PHANTOMS,
IHF (IMAGINED HERBAL FLOWS)
at FINE LINE
\$15/\$30 RESERVED BALCONY
7:30PM/18+



WEDNESDAY, APRIL 5
THURSDAY, APRIL 6
THE STRING CHEESE INCIDENT
- SPRING CHEESE 2017
at PALACE THEATRE
\$49.95/6:30PM/18+



THURSDAY, APRIL 6
89.3 The Current presents
DEAP VALLY
at ICEHOUSE
\$10/9:30PM/21+



SUNDAY, APRIL 9
THE BRONX
w/ DAVE HAUSE, THE MERMAID
at TRIPLE ROCK
\$16/7PM/18+

- 4/11 **MARTY STUART** w/ KELSEY WALDON at Fine Line
- 4/14 **KATATONIA** FALLEN HEARTS OF NORTH AMERICA 2017
w/ CASPIAN, UNCURED at Fine Line
- 4/19 **THE DISTRICTS** at Triple Rock
- 4/23 **CHAZ BUNDICK MEETS THE MATTSO 2**
w/ MADELINE KENNEY at Triple Rock
- 4/23 **WELCOME TO NIGHT VALE** w/ ERIN MCKEOWN at Pantages Theatre
- 4/24 **COIN** w/ ARIZONA at Triple Rock
- 4/26 **HARI KONDABOLU** at The Cedar
- 4/27 **TYCHO** at Palace Theatre



The Tin Man
toasts to Alice.

JENNIFER PENNINGTON

CONTINUED FROM THURSDAY ►

ART/SPORTS

ADVENTURES IN CAN CAN WONDERLAND

CAN CAN WONDERLAND

Mini-golf mecca Can Can Wonderland is already pretty damn whimsical. This Thursday, however, they'll be going further down the rabbit hole and turning the spectacle up to 11. Those who sign up will play through the main putt-putt course, which will also feature asides into the world of Lewis Carroll. You'll play a variety of games and solve riddles and puzzles. On occasion, you'll be ushered into *Alice in Wonderland*-inspired rooms and areas not generally open to the public. Take some knowledge from a smoking caterpillar and outsmart the Cheshire Cat. There will also be special menu items to sample. Tickets and more info can be found at cancanwonderland.bpt.me. 7 to 10 p.m. \$12. 755 Prior Ave. N., Ste. 4, St. Paul; 651-925-2261. —JESSICA ARMBRUSTER

FRIDAY 3.24

ART/MUSEUM

THE WEATHER DIARIES

AMERICAN SWEDISH INSTITUTE

What is it about Iceland that has us in such thrall? Is it the dynamic yet barren landscape? The artwork coming from the region that somehow integrates the best of modern design with indigenous influences? The artists who are often our chosen arbiters of the cool and innovative (think Björk and Ben Frost)? How about West Nordic fashion? If you're unaware of that last one and curious, then "The Weather Diaries" is a must-see show. The exhibition explores all of these impulses — including the work of North Atlantic fashion designers — to explore the landscapes of Iceland, Greenland, and

the Faroe Islands in vibrant, multimedia fashion. Created by American Sarah Cooper and Austrian Nina Gorfer, the show juxtaposes their large-scale photographs exuding an Old Masters painterly quality with installations that include a 55-pound beaded collar, knitted garments, mannequins in tailored suits, and constructions of tulle, feathers, and bone fragments. There's also an eponymous documentary that explores Cooper and Gorfer's work. There will be an opening reception Friday, March 24, from 6:30 to 11 p.m. Tickets are \$15-\$20. After that, the show is free with admission (\$10; \$7 seniors; \$5 ages 6-18). 2600 Park Ave. S., Minneapolis; 612-871-4907. **Through July 2 —CAMILLE LEFEVRE**

THEATER

THE THREE MUSKETEERS

THEATRE IN THE ROUND

When literary fidelity and modern sensibilities are fused with the deftness demonstrated by Ken Ludwig in his adaptation of Alexandre Dumas' *The Three Musketeers*, audiences have reason to cheer. Retaining the swashbuckling spirit of the original novel, the play follows an aspiring adventurer named d'Artagnan who journeys to Paris in the early 1600s with dreams of joining the world-renowned Musketeers of the Guard. As membership in this elite squad isn't granted easily, d'Artagnan soon finds himself set to duel three of the guard, a precarious prospect that proves merely a prelude to further dangers involving true love and treasonous plots. Ludwig's script takes its greatest liberty by inventing a wholly new character, Sabine, sister to d'Artagnan and equally skilled with the sword. The revision proves a refreshing corrective to long outdated damsel-in-distress narratives, while retaining the camaraderie of one for all and all for one. 7:30 p.m. Fridays



See travel photography by
Tom Bartel, who left City
Pages decades ago, at
Northrup King.

TOM BARTEL, FORTUNE TELLER, PLAZA VIEJA, HAVANA, CUBA

and Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave., Minneapolis; 612-333-3010.

Through April 16 —BRAD RICHASON

SATURDAY 3.25

ART

NORTHRUP KING NIGHTS

NORTHRUP KING STUDIOS

This Saturday, 25 artists working in the Northrup King building will open their doors for a party showcasing their work. Check out Betsy Ruth Byers' glacier- and climate change-inspired paintings in the Kolman & Pryor Gallery. Stop by the Icebox Gallery for travel photography by Tom Bartel (former owner of City Pages). He'll be sharing 33 images snapped in 20 countries. Leni L. Erickson's jewelry uses Tibetan prayer beads with stone beads from Albert Einstein's home. K. Daphnae Koop's mixed-media pieces blend a variety of elements for a collection worth exploring. See the work of all of these artists and more this weekend. 6 to 10 p.m. Free. 1500 Jackson St. NE, Minneapolis; 612-363-5612. —JESSICA ARMBRUSTER

BEER

SMOKE SIGNALS 2017

INSIGHT BREWING

At Insight's Smoke Signals 2017, the Minneapolis beermakers are going all out with a special lineup that features a new wild ale (Brewmaster's Secret Garden), plus at least six rare casks: the hoppy Habanero Hell Chicken, fruity varieties Mango Dankbot and Pineapple Sunken City, the unique Black Bird Dark Sour, the coffee and honey-sweet Triple Shot Banshee Cutter, and the S'mores Stout. The highlight of the day, however, is the food that pairs with those tasty beverages. The barbecue-themed event will boast eats from Bark and the Bite, plus two

more food trucks. They'll be competing in the Smoke Signals BBQ Championship. Other things to sample and enjoy this afternoon include hand-rolled cigars (find them at the bonfire), coffee drinks from UP Coffee Roasters, and live music all day long, headlined by the Brass Barn Polka Band. Noon to 10 p.m. Wristbands cost \$2 or a non-perishable food item donation. 2821 E. Hennepin Ave., Minneapolis; 612-722-7222. —LOREN GREEN

SUNDAY 3.26

MARKETS

ARCTIC MARKET: A WINTER POP-UP

LAKES & LEGENDS BREWERY

Support local artists with a Belgian farmhouse beer in your hand. This week, the Minneapolis Craft Market pairs with Lakes & Legends for a laid-back Sunday. The brewery, located on Lasalle Avenue near Loring Park, provides a rustic, woodsy atmosphere. While sipping pints, guests can rummage through things like hand lotions and glazed mugs. "There will be some professional artists and others who make art as a part-time side gig," says market founder Hayley Matthews-Jones. "There's an interesting mix." That mix includes goldsmiths/jewelers 3 Jäg Design; Uptown art and clothing boutique Showroom; August Fischer Makers, who design goods like cutting boards and totes; and All Are Welcome Here, an organization that makes "Love Your Neighbor" yard signs. "It's important for local artists to have an outlet that gives them an opportunity to meet customers," Matthews-Jones says. "Websites like Etsy are saturated." Swing by Lakes & Legends Brewery from noon to 5 p.m. for fresh tastes and rare finds. Free. 1368 Lasalle Ave., Minneapolis; 612-999-6020. —JAMIE HUDALLA



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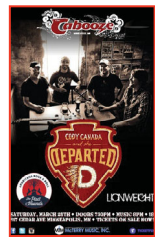
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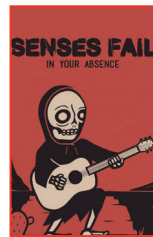
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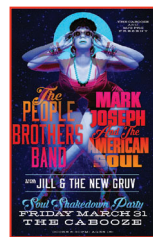
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A-LIST



COURTESY OF EVENT ORGANIZERS

MONDAY 3.27

THEATER

THE FUTURE IS FEMALE FESTIVAL

THE PLAYWRIGHTS' CENTER

Since the 2016 presidential election, all kinds of radical exhibitions, resistance theater festivals, and protest art have come to fruition. One such happening is the Future Is Female Festival, dreamed up by Brooklyn-based playwright Mya Kagan. Refashioning the 1970s slogan "The Future Is Female" as a clarion call to create more opportunities for women of all backgrounds, the festival will take place in cities across the country during March, Women's History Month, and features 10-minute plays. In the Twin Cities, TFIF is being presented in collaboration with the Playwrights' Center for one night only. It's a chance to see an assortment of short plays by talented female playwrights here in town, with proceeds going to Planned Parenthood. For more info, visit thefutureisfemalefestival.com. 7 p.m. \$5. 2301 Franklin Ave. E., Minneapolis; 612-332-7481. —SHEILA REGAN

TUESDAY 3.28

THEATER

MATILDA

ORPHEUM THEATRE

Matilda stands as one of Roald Dahl's most revered creations. A five-year-

old girl is exiled to a joyless boarding school where the headmistress, Miss Trunchbull, is far more intent on breaking spirits than nurturing young minds. Matilda's fanciful fight against the forces of conformity personifies youthful empowerment, a factor that makes the touring production of the acclaimed Broadway adaptation an appealing proposition for audiences of all ages. The musical adaptation by playwright Dennis Kelly and lyricist/composer Tim Minchin develops a roster of affably eccentric figures under dazzlingly choreographed arrangements from Peter Darling. The work has been recognized with a plethora of honors, including four Tony Awards and a place in the Guinness World Records for scoring seven Olivier Awards. Co-produced by the Royal Shakespeare Company and the Dodgers (the theater, not the baseball team), this Twin Cities premiere will alternate three young actresses in the title role: Hannah Levinson, Jaime MacLean, and Jenna Weir. Under the direction of Matthew Warchus, this crowd-pleasing production suggests that even the most jaded adults are susceptible to the revolutionary power of imagination. 7:30 p.m. Tuesday through Thursday; 8 p.m. Friday and Saturday; 2 p.m. Saturday; 1 and 6:30 p.m. Sunday. \$39-\$145. 910 Hennepin Ave., Minneapolis; 612-339-7007. **Through April 2** —BRAD RICHASON

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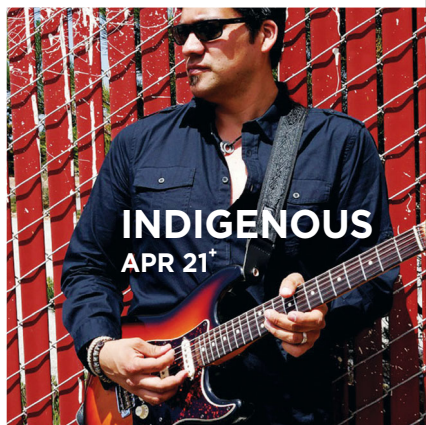
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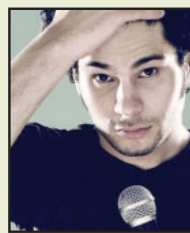


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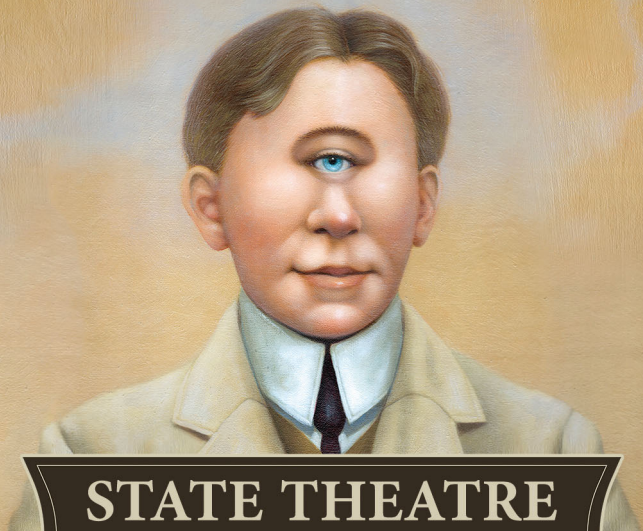
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HAUNTED HAUTE

Kristen Stewart texts a ghost in *Personal Shopper* — need we say more?



Kristen Stewart

PHOTO BY CAROLE BETHUEL, COURTESY OF IFC FILMS

BY MICHAEL NORDINE

Late of *Twilight* and now a constant arthouse presence, Kristen Stewart has emerged these last few years as a rare talent who can compel simply by existing onscreen.

If anything, given the more plot-heavy nature of her vampiric outings, there's evidence to suggest an inverse relationship between how much she's actually doing and how enjoyable it is to watch her.

Olivier Assayas' latest collaboration with the increasingly essential Stewart has her playing a Paris personal shopper — who moonlights as a medium. While attempting to commune with the dead in a large, empty house one night, her Maureen quite literally sits in the dark staring at nothing for what feels like a long time. There's just

enough light to make out the expression on her face, and so little ambient noise you can hear yourself breathing.

It's one of those moments in which nothing happens but there's a lot going on, and Stewart transfers whatever otherworldly energy she might be feeling onto us. *Personal Shopper* is a quiet movie, all the better for us to hear every creaking floorboard and let our minds follow sounds that might not be emanating from our realm.

Maureen has a third, self-imposed job as well: waiting. Her twin brother died of a heart condition a few months prior, and now she's living up to her end of an oath. As both siblings possessed this spiritual gift, they'd agreed that whoever outlived the other would wait to be contacted after the other had passed beyond the

veil. Maureen has yet to hear from him at film's beginning, which is only part of why she's so uneasy — she also has the same health condition as her twin.

Personal Shopper delights in text messages, haute couture, and unfocused dread but features little in the way of traditional thriller plotting. Assayas, who previously directed Stewart in the even more accomplished *Clouds of Sils Maria*, devotes one lengthy passage to a train ride in and out of London that finds Maureen besieged by texts from someone who may or may not be dead. Naturally, she can't help wondering whether the messages might be coming from her dearly departed sibling. (Though perhaps the most troubling mystery in the film, even more so than the central question of whether Maureen's bro is

PERSONAL SHOPPER

directed by Olivier Assayas
opens Friday, Edina Cinema

in fact reaching out to her, is why she puts a space before her question marks, eg. "R u alive or dead?")

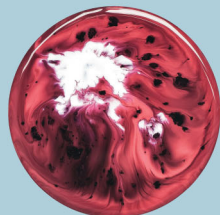
This marks a change for Maureen, who's less certain of the afterlife than her brother was. "I have to give his spirit, or whatever you want to call it, a chance to prove him right," she explains to one skeptic. Taking a similar approach to the film will benefit viewers who are usually agnostic when it comes to this sort of material: *Personal Shopper*'s paranormal quality makes you want to reach out to it so that you too can feel what the other side might be like. **C**

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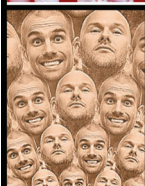
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SKYWAY THEATRE



BEAR GRILLZ
THE VOID TOUR
4/8 8PM
SKYWAY THEATRE



DADA LIFE
4/21 9PM
SKYWAY THEATRE



THE MAINE
THE MOWGLI'S
-
BEACH WEATHER
-
5/8 6:30PM
MUSIC: 7:30PM
SKYWAY THEATRE



SOMO
THE ANSWERS TOUR
-
5/12 7PM
MUSIC: 8PM
SKYWAY THEATRE



CASHMERE CAT
4/28 8PM
THE LOFT
SKYWAY THEATRE



WALE
THE SHINE TOUR
5/20 7PM
MUSIC: 8PM
SKYWAY THEATRE



KILL THE NOISE
KILLUMINATI
6/10 8PM
SKYWAY THEATRE



CHODE GANG
PHASE ONE
5/13 8PM
THE LOFT
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ACTING NATURAL

Theatre Coup d'Etat's animal classes are wild



When method acting goes feral

APPFIND

BY JAY GABLER

Several adults are prowling through a field on all fours, growling and scuffling. If cops, patrolling a quiet residential neighborhood near Lake Calhoun, were to approach, “I just say the magic words: ‘Acting class,’” says James Allen Stone.

On a chilly October night, police take no notice as three students — Chelsea, Kevin, and Tyler — flop down in the field. “Everybody sleep!” commands Stone. “Begin the process of connecting with your animal.”

The students, all in about their mid- to late 20s, are dressed as if they’re going on a hike, except that they’re barefoot. Tyler wears a T-shirt identifying himself as a Tough Mudder finisher. Chelsea and Kevin carry little stuffed animals about the size of Beanie Babies.

“They make the babies by hand,” explains Stone. “Each one includes something precious to them.”

Stone has been teaching animal acting

lessons for the past several years. The goal of his class, taught under the auspices of his company, Theatre Coup d’Etat, is to get students comfortable with physically inhabiting a character. If you can do a cougar, you can do Stanley Kowalski. “Animals don’t have time for ego or bullshit,” explains Stone.

As animals, the actors have two goals they must accomplish. They have to drink, which requires coming out of the woods and into the middle of the field to cup a hand into a Rubbermaid bin containing water. They also have to eat, and their only source of “food” is one another. While eating and drinking, they need to keep their babies safe.

Kevin draws first blood. When Chelsea, playing a jaguar, goes back to the edge of the woods after coming into the open for a drink, Kevin (a tiger) is waiting for her. He pounces, the two roll together on the ground for a moment, and then, as suddenly as it has begun, the fight is over. Kevin walks away, while Chelsea stays sprawled on the ground.

ANIMAL ACTING CLASS

theatrecoupdetat.com/animal-acting-class

“Killing each other, that’s an honor system,” Stone explains. “If you get bit in the jugular, you go down.” After a few minutes, Stone whispers to Chelsea and she gets up again, creeping back into the underbrush.

Eventually, Stone tells the students to drop back to sleep. “Leave everything here,” he says to the slumbering actors, referring to their psychological burdens. “Leave it with your animal. Thank your animal for taking this on.”

The actors rise, themselves again, and hug. Stone dumps the remaining water from the Rubbermaid tub onto the grass, and everyone heads back to Stone’s apartment for a debriefing.

“Performing is terrifying,” says Stone to his students, back at the apartment, as they crack open cans of Hamm’s. “We just get better at being terrified.” **CP**

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STREET *Style*

MODIST MARKET Tapping into local style at Modist Brewing on March 12. **BY AMY GEE**



ELISE ROGERS

22, STYLIST AT FREE PEOPLE

What are you wearing?

Vintage Levi's, everything else from Free People.

Describe your style:

Shoulder pads, vintage notes, special pieces.

Where do you find style inspiration?

Leandra Medine of Man Repeller. She expresses herself freely and knows how to write.

What are some of your favorite local brands or shops?

Kindred Folk, Martin Patrick 3, Askov Finlayson, Grethen House, Hackwith Design.



ANTHELME CHADARE

33, SOUND TECHNICIAN

What are you wearing?

Everything is from secondhand markets in Senegal, shoes are made by a Senegalese artist.

Describe your style:

A mixture of everything, giving new meaning to old things.

Where do you find style inspiration?

Metal and rock music, traditional tribal African culture.

What are some of your favorite local brands or shops?

Thrift stores, True Terre Designs.



GRACE SELL

25, CLINIC ASSISTANT AT PLANNED PARENTHOOD

What are you wearing?

Heirloom necklace, pants and button-up from Buffalo Exchange, H&M shirt, earrings from Fair Anita.

Describe your style:

Comfy meets vintage with accent pieces.

Where do you find style inspiration?

My mom, she's a graphic design artist.

What are some of your favorite local brands or shops?

I Like You, the local page on Etsy, Buffalo Exchange.



ALAN MANIVANNAN

22, MEDICAL STUDENT

What are you wearing?

Red Wing boots, Levi's 504 jeans, sweater from Old Navy, St. John's Bay coat, H&M scarf.

Describe your style:

Comfortable earthy tones with a modern industrial twist.

Where do you find style inspiration?

My friends, my culture, and lifestyle are my biggest influences, but I'm also constantly looking to push my comfort zone.

What are some of your favorite local brands or shops?

Duluth Pack, Askov Finlayson.

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The Cedar and Walker Art Center Present
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Doors: 7pm / Show: 8pm / All Ages
\$28 General Admission

Saturday, March 25
The Cedar Presents
THE TWILIGHT HOURS with The Counterfactuals and Fathom Lane
Doors: 7pm / Show: 8pm / All Ages
\$15 Advance | \$18 Day of Show

Monday, March 27
The Cedar Presents
JAYME STONE'S FOLKLIFE
Doors: 7pm / Show: 7:30pm / All Ages
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ALEPPO CALLING

An acclaimed Syrian-born electronic musician begins a new life in Minnesota



ANDREW CAGLE

BY MARISA COMEAU-KEREGE

Dance music fans waiting for the start of a Hello Psychaleppo show don't always know quite what to expect. Neither does the man behind the decks.

Zimo, the 28-year-old Syrian-born producer who put together this wide-ranging dance music project, stands at the ready. He's lined up a set list of traditional Arabic tracks, but only once his performance begins does he know what shape his mix will take.

"I just become one with what I do. The songs are there but what I improvise with is the form, the solos, adding some synthesizing here and there," says Zimo. "You feel very occupied with everything that's happening, because you are conducting an electronic orchestra."

Zimo manipulates older Arabic pop music to create something new and con-

temporary. Some of his tracks, like "Fog Alghaim" and "Tarab Dub," bend traditional Arab voices to fit modern EDM grooves. At other times, as on "Flower Jam" and "The Gobble Wobble," he plays with the tones of an older song until he's created a new electronic beat.

A Syrian refugee who found his way to Minneapolis, Samer Saem Eldahr — to use Zimo's birth name — has always lived in a state of flux. As with his music, he's never known what his next move would be until the moment demanded a decision.

Zimo sits in Mapps Coffee & Tea on Minneapolis' West Bank, his long curly hair pulled back in a messy bun, black-rimmed glasses perched on the bridge of his nose. As he talks about his music, his eyes light up and his hands dance across the table as though he's behind the boards, explaining his art with sound. When he's asked about his life before

Minnesota, though, his eyes gaze off into the distance, perhaps glancing back over his life.

"The worst thing for me is I don't know if I'm going to get to have my parents come one day," says Zimo. "And that's kind of the only thing you want to do when you travel, is to be reunited with your family, especially when you're their only child."

Raised in a traditional Muslim household, Zimo graduated from the University of Aleppo with a degree in fine arts, specializing in painting. He soon found that his country's conservative values and pragmatic mindset didn't make it the best climate for starting an artistic career, so he looked beyond Syrian borders for a place to exhibit his work.

"Aleppo was pretty safe and stable, definitely, to a point where you're like, 'I want to do something with my life,'" says Zimo. "But then everything happened

without anyone really planning for it."

What happened, of course, was an uprising in Syria that would spread from its 2011 beginnings to spark a full-fledged civil war, with Zimo's hometown at its center. He left Aleppo in September 2012 to set up an exhibition at a gallery in Beirut, planning to stay a month. Instead, conditions back home forced his parents to flee and join him in Lebanon.

Here Zimo's passion for music flourished. Growing up, he'd learned to love hard rock-bands like AC/DC, Metallica, and Iron Maiden from his uncle, who owned a record store, and from his older brother, Fadi, who died of cancer in 2003. It was Fadi who gave Zimo the childhood nickname that he'd adopt as his professional moniker. "I don't know what it means," Zimo says. "He passed away and took the meaning with him."

Zimo had played guitar and keyboard, even sang a little, in a few bands back in Aleppo — "mostly rock covers and some originals," he says. But in Lebanon, he not only continued playing rock, but started fiddling around with electronic music. Soon he had enough material to release on SoundCloud.

It was all a happy accident, to hear Zimo tell it. "I never planned to become an artist or a musician, it's just the way things happened," he says. "I played a gig, then the next one, then I played with someone — it just built up."

And while his career was starting, the music scene throughout the Middle East was also taking off, with many new artists popping up all around the region, according to Zimo. "You didn't see that before," he says. "I think that a lot of that happened when the uprising everywhere happened around the Middle East. Lots of people felt the need to express themselves."

After two years in Lebanon, Zimo met his wife, Jessica, a Minnesota native working overseas as a third-grade English teacher. Then Lebanese regulations changed, and only those with work permits were allowed to stay. Zimo's mother, who worked for an NGO researching crop growth, qualified for a permit, but as an artist and freelancer, Zimo had no such

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luck. So in 2015 the happy couple packed their bags and headed for the Midwest, where Zimo secured a green card.

"I've never seen so much snow in my life," he says.

In the last two years, Zimo has played throughout the Middle East and Europe, creating a following and attracting the attention of many media outlets including Public Radio International, the Near East News Agency out of Italy, Swiss Radio and Television, and France's Konbini. And

he's working on a new album, scheduled to come out this summer, though he's still not sure what to expect from his American audience.

Despite the new life he and his wife have made in Minnesota and the stability he has found here, Zimo always keeps Aleppo in his thoughts.

"Home, for me, I think is still back there because I didn't leave of my own my will," says Zimo. "But it is just good to find a shelter somewhere else." **CP**

CRITICS' PICKS

OG MACO

CABOOZE, WEDNESDAY 3.22

OG Maco's most popular song by far, "U Guessed It," is one of those tracks its creator comes to loathe for the deceptive (and maybe off-putting) impression it can give casual listeners. The piano-tapping, shout-rap viral hit from 2014 presented Maco as an heir to peak-era Waka Flocka Flame or even Mystikal, but the Atlantan knew its aggro energy was almost anti-lyrical, and he became intent on proving his legit musical skills afterward. Sometimes, he's gone for social commentary ("Black girls was twerkin', they was screamin', 'Whores!'/But Miley did it and she got a tour," went "Riot"), but mostly he's let his unusual set of influences (from Black Sabbath to Kid Cudi) and underrated skill set do the talking. Though he's collaborated with Migos and superproducer Zaytoven, Maco thrives on bucking convention, and that powers his long-awaited project *Children of the Rage*, a potent mixture of rap and rock released earlier in March, a little more than half a year after Maco was in a serious car wreck. Young Greatness and Levi Carter open. 15+. 6:30 p.m. \$15. 917 Cedar Ave., Minneapolis; 612-338-6425.

—MICHAEL MADDEN

PORTUGAL. THE MAN

FIRST AVENUE, WEDNESDAY 3.22

Psychedelic bands like Portugal. The Man are almost obligated to keep rock music feeling adventurous. After releasing five albums in as many years on relatively small labels, the Alaska-born outfit made the major-label leap to Atlantic for 2011's *In the Mountain in the Cloud*. It was a strong record, as its predecessors had been, but their next move overhauled and revitalized their sound: In 2013 they teamed with superproducer Brian "Danger Mouse" Burton and released their seventh studio album, *Evil Friends*. Burton expertly shaped the band's dense sound,

adding a refined balance and allowing frontman John Gourley's flair for pop songwriting tricks to come to the fore. P.T.M.'s upcoming eighth album is called *Woodstock*, with the recent single "Feel It Still" offering a taste of what's to come. With HDBeenDope. 18+. 7 p.m. \$25. 701 First Ave. N., Minneapolis; 612-338-8388.

—MICHAEL MADDEN

LAS CAFETERAS

ORDWAY, THURSDAY 3.23

Roots-based Chicano sextet Las Cafeteras are all about dissolving physical and metaphorical borders, with a strong emphasis on promoting human rights and social justice. The band hit the road just ahead of the release of their second album, *Tastes Like L.A.*, and their infectious, dance-inducing music is an antidote to Trump's bumbling toxicity, as is the bilingual "If I Were President," chosen as the album's first single after the election debacle. Live, audience members will be able to add their ideas to the band's progressive litany. Relying primarily on acoustic, traditional instruments, Las Cafeteras play son jarocho, a genre originating from Veracruz, Mexico, that links indigenous, Caribbean, and African influences. Their update of this style also takes in contemporary folk, hip-hop, and rock. Las Cafeteras' first album, *It's Time*, included "La Bamba Rebelde" ("Rebel La Bamba"), a take on the most famous son jarocho song, which includes the provocative lyrics "I don't believe in borders/I will cross." With local Latin roots band Alma Andina. 7:30 p.m. \$27-\$32. 345 Washington St., St. Paul; 651-224-4222. —RICK MASON

KNEEDELUS: A COLLABORATION BETWEEN KNEEBODY + DAEDELUS

CEDAR CULTURAL CENTER, FRIDAY 3.24

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mental electric-jazz quintet that's been around since the turn of the century. Its members have deep jazz roots, but they've participated in numerous side projects and collaborations with such chart climbers as John Legend, De La Soul, and Pearl Jam. Essentially, Kneebody plays 21st-century jazz-rock: high-caliber post-bop with chamber music finesse and rock crunch amended by electronics, funk, and hip-hop. Daedalus is an innovative L.A. producer, electronica artist, and multi-instrumentalist who creates lithe mashups that dive deep into extravagant fantasies. Band and producer collaborated on the 2015 album *Kneedelus*, which they'll reprise in this Walker-co-sponsored show. The joint venture, grounded in the theory of technological singularity, pushed each in new directions while keeping a surprising emphasis on potent organics, as Daedalus' supple, mischievous electronic pulses and washes fused naturally with the fervent tendrils of improvisational jazz. 8 p.m. \$28. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON

FRANCIS AND THE LIGHTS

ICEHOUSE, SATURDAY 3.25

Francis Farewell Starlite, the man behind the Francis and the Lights project, is a New York art-pop experimentalist with detectable influences like Prince and Peter Dinklage. After his prolific previous decade, Starlite had a momentous 2016, contributing to both "Summer Friends" on Chance the Rapper's Grammy-winning *Coloring Book* and "Close to You" on Frank Ocean's long-awaited opus *Blonde*. Inevitably, those appearances boosted anticipation for Francis' debut album, last September's *Farewell, Starlite!*, which smartly contrasted his soaring,

otherworldly vocals with minimalist beats. In addition to the stunning Bon Iver collab "Friends" (Francis' biggest song to date), other highlights, such as "It's Alright to Cry," which turns the clichéd titular statement into a powerful declaration, convey Starlite's knack for intense emotion. Serpentwithfeet and Velvet Negroni open. 21+. 10 p.m. \$5 with RSVP, \$15 without. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

REGINA SPEKTOR

PALACE THEATRE, SUNDAY, 3.26

Still quirky after all these years, Regina Spektor continues whimsically stretching the parameters of her alternative pop even while gaining more mainstream traction. Besides releasing her seventh album, *Remember Us to Life*, last fall, Spektor sang "Dear Theodosia" on *The Hamilton Mixtape* at the invitation of Lin-Manuel Miranda and contributed a shamisen version of "While My Guitar Gently Weeps" to the animated film *Kubo and the Two Strings* to build on the attention she's received for her theme song ("You've Got Time") to the Netflix series *Orange Is the New Black*. Spektor's charming eccentricities flourish on *Life*, her idiosyncratic phrasing and melodies flirting with arrangements that drift from piano pop to chamber folk to florid orchestration. "Small Bill" has uncharacteristic touches of off-kilter funk and hip-hop, while the stark, apocalyptic "The Trapper and the Furrier" is the darkest song on an album laced with melancholy and often focused on outsiders. But the lovely ballad "The Light" reveals the sun with a warm synthesis of memories and dreams. 7:30 p.m. \$51. 17 W. Seventh Pl., St. Paul; 651-502-2259. —RICK MASON

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Can I buy my sexually repressed
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My very Christian friend is about to get married. Though she is socially very liberal, she is pretty sexually repressed. I want to do something to encourage her to explore her sexuality a bit before she takes a try at partnered sex. How weird would it be to buy her a vibrator as a shower present?

Don't give your friend a vibrator at her shower—gifts are opened in front of guests at showers—but go ahead and send her one. Tell her it's a pre-bachelorette-party gift.

Swedish pop music. How can I tell her to give it a rest while remaining supportive?

If she began transitioning last week, then of course it's all she can talk about. If she transitioned five years ago and it's still all she ever talks about, then you'll need to (gently) be the change you want to see in the conversation. Listen supportively when she discusses trans issues and seize opportunities (when they arise) to change the subject ("So how do you think Sweden will do in Eurovision this year?").

Two guys divorced in order to bring a third man into their relationship on equal terms, and they now plan to start a family with their sisters acting as surrogates. Thoughts?

Mazel tov?

My husband and I have been seeking a third for a threesome. After a very palpable night of flirtation, I asked a mutual friend (as we shared a cab) if he would be down for a threesome. He said yes, but I was not about to spring him on my husband that night. So I texted him later about it, and he has ignored me. What should I take from this?

The hint.

A friend's BF won't go down on her no matter how much she asks. She still won't break up with him, even though she told me that oral is the only way she has ever had an orgasm. How do I get her to realize her sexual pleasure is a priority?

If your friend's BF doesn't know oral is the only way she can orgasm, she should tell him. If she told him and he doesn't care, she should dump him. If she told him and he doesn't care and she won't dump him, you're not obligated to listen to her complain about the orgasms she's not having.

Straight male here. My best male friend of 20 years transitioned to female. I've been super supportive since day one, but her transitioning is all she ever talks about. I miss our discussions of bicycle repair and



Dan Savage

I'm a bisexual 42-year-old female with an extremely high sex drive who squirts with every orgasm. How do I deal with friends—even people at a sex club—who think you're a freak because "women aren't supposed to be horny all the time."

If your friends—presumably people you aren't fucking—complain that you're horny all the

time, maybe it's because you don't talk about anything other than the sex you just had or the sex you hope to have soon. If people at sex clubs (!) are complaining about how horny you are... either you've accidentally wandered into a yacht club or even people at a sex club wanna talk about something other than sex every once in a while.

I have been reading your column since the early 1990s. Since that time, what has struck you in the kind of problems people write you about?

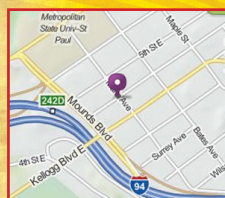
People don't ask me about butt plugs anymore. I used to get a letter once or twice a week from someone who needed to have butt plugs explained to them. But butt plugs have their own Wiki page now, so no one needs me to explain them anymore. But for old times' sake: They look like lava lamps, they go in your butt, they feel awesome, and they typically don't induce gay panic in butt-play-curious straight boys.

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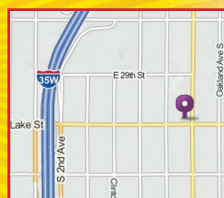
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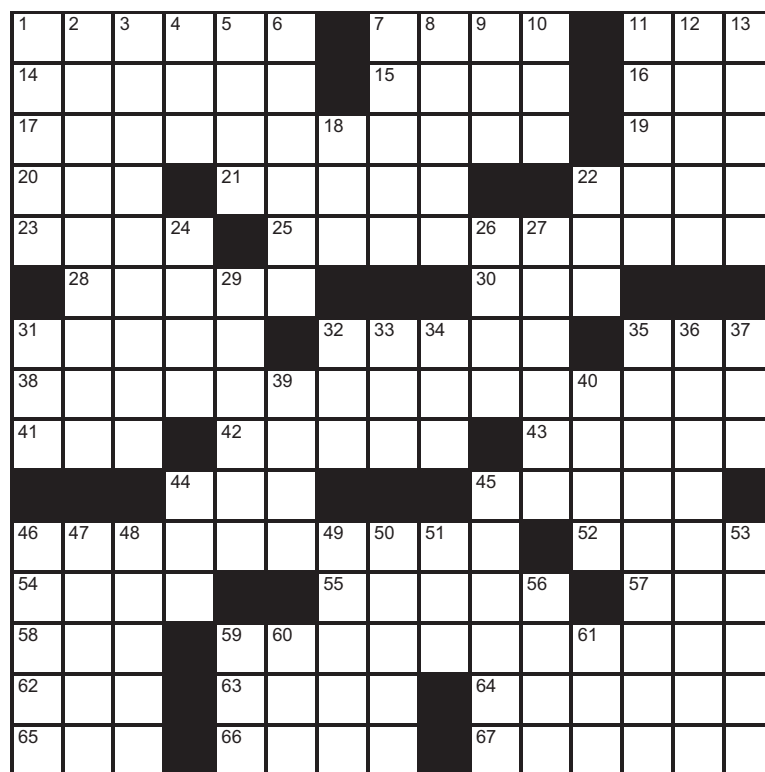


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Across

- Sandwich meat
- Fair share
- Tunnel maker
- Streaking, so to speak
- "Sure, pal"
- Pricing word
- Mussolini's meal?
- Marnie's boyfriend on "Girls"
- Key letters
- Show a second time
- Temper tantrums
- Cleans the plate, as with a piece of bread
- Networking equipment giant's debut show?
- Engage in some humblebragging
- Bruin whose #4 is retired
- Amp settings
- Flora's partner
- ___ Draft
- Program announcing the election of Bernie? (One can dream)
- Windsock's dir.
- Woman with a famous list
- Took the heart out of Dean Baquet's newspaper: Abbr.
- Complaint
- What a dentist says after an extraction?
- Comic Meyers
- Prod gently
- Cause of some runners' advancement
- Dernier ___
- Netflix lacks them

- Short and sweet foam on a beer?
- Lovable goofball
- See 65-Across
- Tristan's opera lover
- With 63-Across, "What nerve!"
- Comprehends
- Works in a salon

Down

- Tough pieces of furniture to move
- Some LSAT questions
- Basement
- A story follows one
- Sierra Club founder John
- Crickets, e.g.
- Old LP players
- "Choose one of these three"
- "Springtime for Hitler" producer Bloom
- Bouquet delivery co.
- Arbor Day month
- "That's cool"
- Marriage-destroying meeting
- ___ chi ch'uan
- Needle bearer
- Musician's spotlight times
- "Taboo" actress
- Chaplin
- Frolic around
- Does some testing
- Pres. who said "Plans are nothing; planning is everything."
- London forecast

- Bird of crosswords
- Incorporate
- Axon's spot
- Business that's not taxing?
- Drug on a sugar cube
- Division word
- Lovers of bucks?
- Eighty-six
- Eyelid ailment
- "Un-unh"
- "Well OB-viously"
- Social stratum
- O'Connor who played Gabrielle on "Xena"
- Big aquarium performers
- Canton of Altdorf
- Seeks cover
- Pause in music
- Identifying with the sex you're born as, and what's added to this puzzle
- Lit Crit poem
- Today in Toledo

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